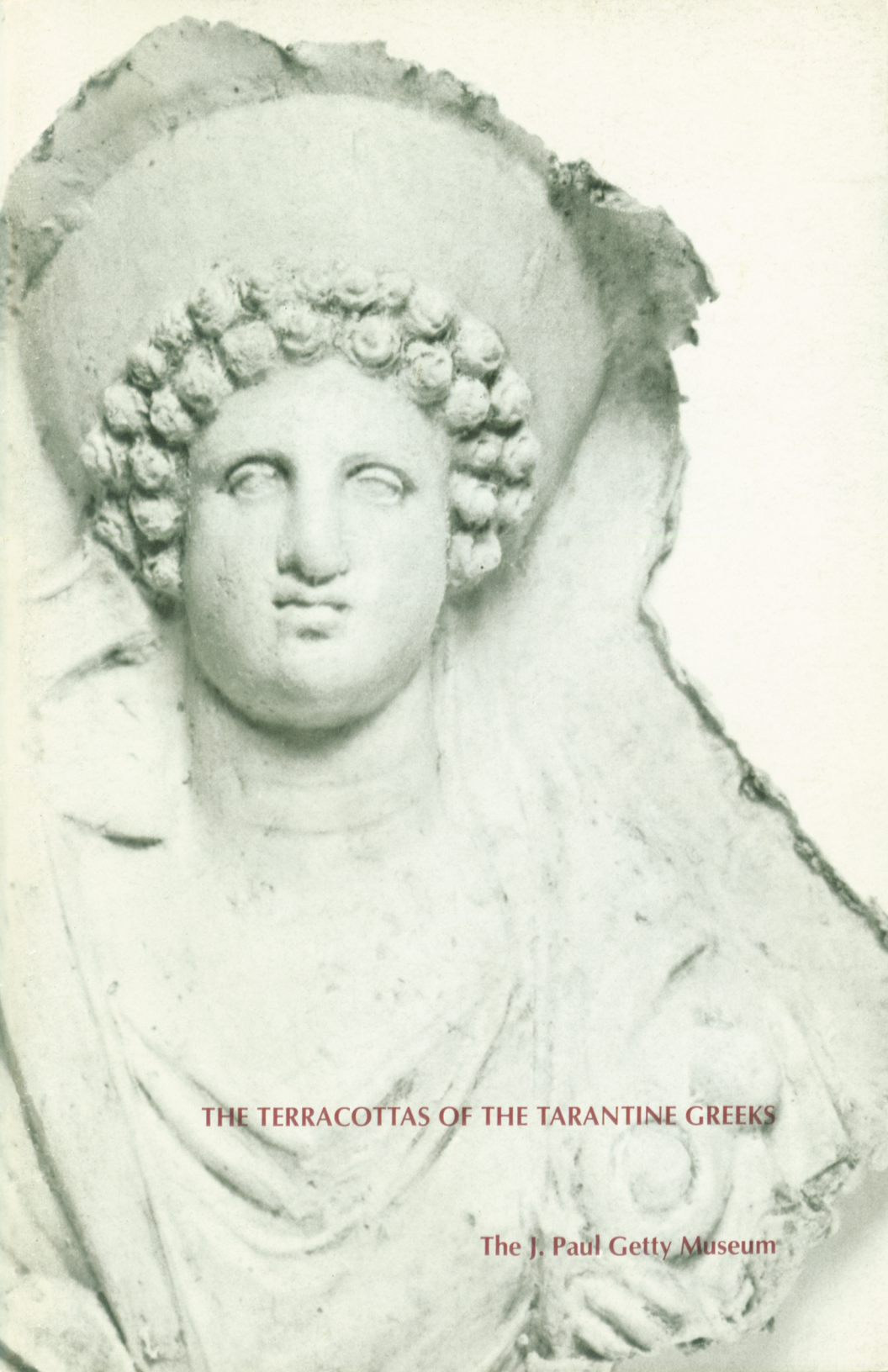




THE TERRACOTTAS OF THE TARANTINE GREEKS

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Bonnie M. Kingsley

THE TERRACOTTAS OF THE TARANTINE GREEKS

**An Introduction to the Collection
in The J. Paul Getty Museum**

FOREWORD

The moulds and reliefs presented in this booklet are the subject of a full catalogue, in preparation, of all the Tarantine moulds and reliefs in the Museum collection. A grant from the Mabelle McLeod Lewis Foundation made possible the foreign study on which much of both works is based.

I am deeply indebted to the staff of the J. Paul Getty Museum for the use of the materials and for the assistance and hospitality which they always furnish; in particular to Jiří Frel, curator of ancient art, and to Margaret Breslin, his assistant, but also to Burton Fredericksen, Norman Neuerburg, and many others.

The generous facilities provided and the wise suggestions of others are gratefully appreciated: of Prof. Dott. Gino F. LoParto and members of the staff of the Museo Nazionale in Taranto; Mme Simone Mollard-Besques, of the Musée du Louvre; Reynold Higgins of the British Museum; of Sister Hannah, C.H.S. (née Patricia Lawrence), formerly of the Corinth excavations. Special gratitude is due Prof. Dr. Reinhard Lullies for his continual interest and assistance as well as for his own studies of Tarantine terracottas which have provided a rich source of information and a paradigm to follow.

This book is dedicated to Michael, Stephen, Rita, and Susan Robertson Kingsley.

B.M.K.

THE TERRACOTTAS OF THE TARANTINE GREEKS

Introduction Among ancient Mediterranean peoples the use of clay images in religious rites was widespread. Further east in Mesopotamia moulds were being used for terracotta art by c. 2000 B.C. A scrap of cuneiform suggests that the moulding of votive clay tablets for pious worshippers at religious ceremonies may have been a kind of ritual act in itself.

Later Greek coroplasts, figurine-modellers, worked in small shops near shrines and temples, where they kept on hand a ready-made stock of clay votives. Already shaped, baked and painted in bright colors, these were sold to customers who, in turn, placed the articles in the precincts of deities as acts of devotion. Terracottas were also put in graves as burial gifts.

In South Italy, where Greeks began to found new cities from c. 750 B.C. onward, clay was not used solely by ordinary people in day-to-day religious practice. Because of the scarcity of fine marble and limestone suitable for carving, the West Greeks used clay extensively for small sculptures, for monumental art, and for ornamenting many objects, from private furnishings to large public buildings.

Taranto, situated on the south coast where the heel of Italy joins the arch of the boot, was one of the most flourishing centers of Greek art in the West. Laconians settled there c. 706 B.C., driven from their homeland as the Spartan Dorian Greeks began to extend their power in the Peloponnese.

Only a few pieces of fine marble and bronze sculpture from Taranto have survived centuries of wars, looters, collectors, and time itself. Terracottas, however, are preserved in large numbers, both the figurines and the moulds in which they were formed. This great abundance, along with the obvious signs of wear, and constant re-use of the moulds, gives us some idea of the considerable importance these objects had in contemporary society. Through them, we can glimpse the rich artistic and religious life of the city which played, for over five hundred years, such a large role in transmitting Greek culture from the eastern Mediterranean to Rome and western Europe.

Votive Terracottas First-rate coroplasts were already working in Taranto in the first century after the city's founding. The little female head (No. 1) belongs to the early phase before c. 600 B.C. when moulds were used by the Greek modellers only for the heads of their clay figurines. The body was shaped by hand, usually from a flat strip of clay about as thick as a piece of corrugated cardboard. Little heads from moulds such as ours were also used for sphinxes and sirens, or attached to pottery as plastic ornament. The figure wears a *polos*, a small, drum-shaped headdress designating, in this period, a divinity. We can still see the high neckline of her dress, a *peplos*, and traces of the short cape she wore over it. Details of the garments were applied in bright paint over a coating of white calcium *engobe* into which the dried figurine had been dipped before it was fired. The wedge-shaped face, fine almond-eyes, and horizontally waved hair are traits of an artistic style called "Dedalic," after the legendary sculptor who was said to have worked in the seventh century B.C.

Banqueter figurines were first discovered in a deposit containing tens of thousands of the terracottas, by the shore of the natural inland harbor at Taranto where modern Italian sailors still debark from their ships. A votive cult had flourished at the site for more than four hundred years, and its development may be observed in the changing character of the figurines from about the middle of the sixth century B.C. until, at least, the third century.

The unbroken mould for a young man reclining (No. 2), his lower torso wrapped in a himation, forms one of the oldest of all Tarantine banqueters. The youth is about to pour a libation from a *rhyton*, a drinking horn. Unbearded, he has the round eyes, sloping forehead and gross nose typical of some figures found in Laconian black-figure vase paintings of before c. 550 B.C. His hair is pulled back in curly, parallel strands and hooked over his large ears. Even today, there is no agreement as to his identity or what cult he represented.

Nearly a century later, a similar young man (No. 3) is sculptured in bold, broad planes very like forms found also in bronzes of the second quarter of the fifth century B.C. The style in which he is rendered is very close to that of a monumental marble from Taranto, a seated statue of a goddess now in Berlin. Since the terracotta mould has never been retouched, the banqueting youth is very typical of the vigorous mainstream of Tarantine sculpture in the early classical period. He would have

held a flat libation cup, a *phiale*. His hair is elegantly crimped, probably tied in a *krobylos* knot at the back of the neck, which the artist manages to show by placing half at either side of the neck. He wears an ornate banquet wreath with a lotus crest at the center.

About the mid-fifth century we find women joining the banquet scene, seated primly at the foot of the man's couch. The men may now be either bearded, hence older (No. 4), or still clean-shaven. The woman (No. 5) is younger than the stiff, symmetrical drapery of her peplos suggests, because the mould is one which has been put together from two or more older ones, or from an older banqueter figurine in which the lines had become dulled with use. The second woman (No. 6) held a child of which only the leg and the outline of the back remain. As we know from similar figurines found at the nearby city of Metaponto, the child was stretching his arms toward the man who reclined at the head of the couch.

The moulds for the two women show how coroplasts continued to make popular models when the first, well-made moulds became too worn. The man who made mould No. 5 was unskilled and careless. He simply drew in the new eyes and mouth with the point of his stylus, perhaps also new lines in the skirt folds. The effect was to create apparently swollen eyelids and a pouting mouth. He may have been working from a mould which had already been clumsily renewed, for at some point the woman was also given awkward new arms, mere flippers, stroked in by hand outside the area occupied by an original, neatly modelled figure. The final torso has been broadened out of proportion to the head, and the anatomy is flat and ungainly.

The coroplast who made mould No. 6, on the other hand, worked carefully in cutting a fresh coiffure in the new, raw clay mould. The prototype for this piece is closely related to the female wearing the polos, No. 8. The latter mould was broken vertically down the center, so that although a modern cast resembles a relief, the ancient one would have been a frontal female with a hollow back. Since the lower edge of mould No. 8 is unbroken it could have been used to make both seated and standing females by varying the mould used for the lower part of the body. Both Nos. 6 and 8 are excellent examples of softly modelled fourth-century Tarantine facial types. Since the sharper lines of the hair of No. 6 contrast with the more faded features of the face, it is obvious that the mould is a descendant

one, and we have no way of knowing how long an earlier version may have been in use.

At some time after women and children joined the banqueters, fat silenoi were also permitted to enter the feast, sometimes reclining in place of earlier figures, as No. 9, carrying people, holding mixing kraters, or otherwise carousing. It is in part this arrival of figures related to the god Dionysos which has prompted some to identify the whole line of banqueters with a funerary cult of Dionysos and other deities who ruled over the realm of the dead. Others, however, believe the figurines were part of a cult which honored some hero long important to the city. Among the candidates have been one of the divine twins, Kastor or Polydeukes, from old Laconia, and members of the quasi-legendary royal family, the Tyndarids. The youths were honored especially by horsemen and seafarers, whom they protected. Another possibility might be a cult of Phalanthos, hero-founder of the city according to Tarantine tradition, the *oikist* who led the settlers from their homeland.

Many of the archaic and classical banqueter terracottas were moulded only in front; backs were left open, concave, or, occasionally, hand-modelled. Some of the groups were quite large: e.g., No. 3. Flat strips of clay were sometimes fastened as props to the backs of the figurines to make them stand upright, as for Nos. 4 and 7. A banqueting couple from the early Hellenistic period was made in the round, although the back was unsculptured (No. 10). The male is now a fat-faced nude youth whose himation is wrapped around his left arm. The unsuitable proportions of the woman illustrate how some coroplasts mixed figurines of differing sizes and ages within a single composition.

In the fragment of a mould of a small terracotta relief plaque, No. 11, the cult of the Dioskouroi, the Divine Twins, can certainly be identified, for a very similar plaque fragment in the Louvre proves that there was an identical young man on the missing half of our mould. The two brothers were standing in a small *naiskos*, a roofed, open shrine. They each wielded a curved *strigil*, the instrument with which Greek athletes scraped oil and dust from their bodies, as they poured libations from flat *phialai*.

Cults of Demeter and Persephone were very old in the Greek world, and terracotta votives of the type originating in Taranto have been found in large numbers at Metaponto and, further west, at Policoro, probably the site of ancient Herakleia, daugh-

ter city of Taranto and Thurii founded in the fifth century. Two moulds in the Getty collection which each produce a young woman wearing a veiled polos and holding a crossed torch are superb works of votive art. The figure in these two fourth-century versions may be identified as Persephone who, as queen of the dark Underworld, had need of torchlight. Her hair, in No. 12, is dressed in a double roll of shell-curls, a deliberate classical use of an old-fashioned hairstyle. Although the coiffure, hand, and torch have been re-cut, the coroplast's modelling of the face was superb, especially in the fine toolwork of the eyes. The contrast in sharpness of texture between features taken over from an older mould and the scrupulously reworked hair of the new is even more evident in No. 13, the second Persephone, of the later fourth century.

By the end of the century the peculiar crossed torch had probably come to symbolize the whole cult of Demeter-Persephone, as well as that of other deities closely connected in the rituals. A burial of an Italiote tribesman in the Apulian countryside was marked with a scratched torch and Demeter's name in his own dialect, perhaps indicating that the man was an initiate into the mystery religion. At Herakleia a figurine of Artemis was given the torch to carry just as, at Taranto, the same goddess gradually borrowed Demeter and Persephone's basket of offerings.

One group of Tarantine figurines is, so far, known only in grave gifts. These are the seated women who in late-generation moulds appear to be nude, as in No. 14, although in earlier types they wore sheer gowns ornamented with flat discs at shoulders, elbows, wrists, knees, and hemline. In our example, the rosette beyond the right shoulder is the only remnant of the ornament, and the woman wears a polos. A mould made from an older one is called a "second generation", and it is known that each descending generation of moulds (or of figurines) will be almost ten per cent smaller than the previous one because of the shrinkage of clay as it dries and is fired. By a comparison with the earlier known figurines very closely related to No. 14, we may calculate that she is a descendant of approximately the sixth generation. It is very probable that the sheer garment of the earlier "seated nudes" was simply forgotten by later coroplasts as the thin lines of the draperies gradually vanished from the older moulds. Although these seated females are usually interpreted as Aphrodite, this identification is not universally accepted.

Also found in burials, in large numbers, are the grotesque silenoi who squat behind their mixing bowls of wine, the kraters with volute handles which were themselves produced for funerary use. Nos. 15, a frontal half-mould, and 16, mould for a back, were both used for making figurines in the round, but No. 16 is perhaps one generation later, hence smaller. The back-mould, instead of having the usual string-marks which show how it was secured to a front half, is designed in a humped form which allows it to arch over and rest upon the front-mould.

A third class of votive terracotta which was primarily funerary brings us to the nearly life-sized mould, No. 17, for the front of a woman's head. Triangular string-marks at the top and both sides show that it would have been used to form a large, round head, or bust. Several points help to identify the mould rather with the large female heads or the plastic head-vases found in Tarantine burials, than with the moulding of public statuary. It is a mould of a descendant generation; its prototype was both worn and broken. The hair strands have been renewed, as have the eyes, the latter rather cursorily cut. Although the diagonal break is modern, a large area which included the left jaw, ear and neck was missing when the mould was refashioned in antiquity. The coroplast filled in the missing wall of his new mould, shaping the cavity by hand and forgetting, in the process, to model a new earring, so that only the right ear subsequently wore a globular pendant. In the best-preserved examples of such ancient heads in Taranto the features are painted and either the clay was gilded to represent the jewelry or the ears were actually pierced for real gold ornaments.

Monumental Sculpture In contrast with the conservative style and the traditional use of the mould for even large heads, like No. 17, were the techniques employed in creating public sculptures in clay of monumental size. The part-mould for a foot, No. 18, derives from a set of moulds for producing a figure in the round, probably of a nude youth approximately two-thirds life-size. The use of multiple moulds, which were also employed in the manufacture of miniature terracottas in the Hellenistic period, enabled the coroplast to turn out full-round sculptures in active poses with undercut surfaces which could easily be freed from the moulds after the works were dry. The care with which figures were composed is shown by the indented bands, one across the instep, the other at the base of the

toes, for securing cords or bands which held the part-moulds in place after they had been lined with clay. The finished statue would have had its clay seams trimmed before firing, and the final, well-painted figure could not have been far in quality from that of a good stone sculpture.

Miniature Works of Art If much of their effort was applied to the manufacture of votive terracottas, Tarantine coroplasts also created first-rate small works of art in clay. Two of the Getty moulds, Nos. 19 and 20, produce casts which fall easily into the sequence of fine fourth-century classical sculpture. Neither mould was ever re-touched, and the cavities of both are now very worn; hence they represent original creations in popular demand. Both present females of types used for Aphrodite or Artemis in monumental fourth-century works. Although they are probably not copies of famous large works, being rather the coroplasts' own versions, they may preserve the spirit and form of fine sculpture of their time more faithfully than do later Roman copies or second-rate contemporary Greek versions of the originals.

The earlier of the two, No. 18, unbroken and forming the head of a young woman wearing a *stephane*, a narrow, triangular headband, could have been made in the second quarter of the century. Her coiffure follows the arrangement worn by more voluptuous Hellenistic and Roman renditions of very early Praxitelean Aphrodites. The modelling of the heads, lightly tilted, of both figures, and the rendering of the tender features, illustrate the continuation of a purely classical trend in two late phases, roughly paralleling the beginning and the end of the career of Praxiteles.

The mould for the later head, No. 20, was broken from a full-figure mould. String-marks at both sides show that the back would also have been moulded. A fine fragment of a full-figure back mould, No. 21, of a different clay and not matching, also illustrates this phase of production. With the back half-mould for the Herakles, No. 22, the fine, small female of No. 20 marks the transition to a period, in the later fourth century, when terracotta emerges as an independent medium for sculpture. Nos. 20 and 22 are delicate relatives of popular monumental works, while No. 21 with her chignon and melon-parted hair belongs to the class called Tanagras.

The fragile, sober features of the female, No. 20, closely resemble those of certain marble renditions of the head of

Praxiteles' Artemis Brauronia. The clay figurine produced from the mould when it was new, however, would have exhibited more grace than many stone versions do. The treatment is somewhat earlier stylistically than such first-rate sub-Praxitelean marbles as the seated Demeter in London, from Cnidos, and the head of a young woman in Boston, from Chios.

The Herakles, No. 22, wearing his lion-skin wrapped like a *chlamys*, has been re-cut. The full-round figurine is presented in the Polykleitan stance so popular in the late Classical period. Other details of the position are, however, unusual. His head is bowed and turned slightly to the right along the axis of the resting right leg. The right arm is held close to the torso and the hand rests on the top of the club, of which part can be seen running parallel to the right thigh. The figure recalls the presence in Taranto of colossal bronzes by the sculptor Lysippos, one of which was a Herakles which inspired a host of free variations in both bronze and clay through the Hellenistic period. In some ways, the position mirrors that of a cult statue of Herakles which once stood in Metaponto, now known only through Roman coins; this latter may not, however, have worn the lion-skin as a cloak.

It was probably in the wake of such fine, small clay sculptures that the so-called Tanagra figurines were created in Athens toward the end of the fourth century. The fashion for these tiny masterpieces spread swiftly to every corner of the Mediterranean touched by Greek influence. In the Getty moulds may be traced the early presence of Attic Tanagra-types in Taranto and the several lines of coroplastic art which sprouted from them. Through the Hellenistic period the finest of these figurines were surely valued in themselves as works of art. Within the area of South Italy influenced by Taranto we also find the Tanagras and their descendants prevalent in graves, in sanctuaries, and used as plastic ornament for pottery.

The fragmentary back-mould for the female, No. 21, and those for the children, Nos. 23–27, belong in a technical sense to the first phase in the production of Tanagras in Athens, when the figures were formed by the simple process of combining two full-figure half-moulds. Nos. 23–27, however, are all moulds of descendant generations, since they have been re-made and retouched. The coroplast took great care with the heads of Nos. 23 and 24, the older girl in a high-waisted chiton and the plump child swathed in a himation. The fat-lidded eyes, snub noses, and budding lips were deftly worked. The toolwork

in the hair exploits the tacky consistency of the clay to simulate tangled curls. The drapery of both figures, although it preserves the form of the concealed anatomy, is already simplified and schematized. The balance in the posture of the younger child is disappearing. The right arm of the elder would probably have been furnished by the back mould, but she anticipates the moment when the coroplast solved the problem of setting his small creatures in more intricate positions through the use of separately moulded limbs and heads, a technique we have already noted at its zenith in the monumental foot-mould, No. 18.

If we examine in sequence the moulds for the little girls and two others, Nos. 25 and 26, unmatched front- and back-moulds for a standing boy, we may observe peculiarities in form which are introduced from a purely technical source: from the practice of making new moulds from older figurines. Not only is there the usual diminution in size and progressive shallowness in the mould cavities, but the figures also become increasingly frontal, the torsos elongated, the legs stubbier. Surface anatomical details and the weight shift disappear. The boy seated and fondling his puppy, No. 27, a motif which was immensely popular, shows similar losses.

As the descendants of the original Tanagra moulds deteriorated, new figure-types developed from their inspiration. The mould for the young woman with a phiale, No. 28, belongs among the figurines which renewed the postures of the Tanagras, but in larger dimensions. She has been given a Hellenistic coiffure; her hair is caught into a *lampadion*, a knot like a torch-flame, at the crest of the head, and curls fall along her neck. The plump face is still well-modelled with its short, straight nose, firm mouth and deep-set, small eyes. The tooling of the hair and drapery, though, is now much coarser, sketched rather than sculptured. The libation dish she holds links the young woman not only to the large, later sub-Tanagras, but to another large group of Tarantine votive terracottas. Based, like the Tanagras, on late fourth-century sculptural types, this mass of phiale-holders were produced as one-faced, flattish figures from single moulds in the half-round. The largest group has been identified with a cult of Hyakinthos, or of Apollo Hyakinthos, in Taranto. Of this group mould No. 29, unbroken and without string marks, may be a very late type. A worn and fragmentary figurine, No. 30, in the round but with back unmodelled, comes from a series draped in the same manner

as No. 29. Both the figure fragment and the smaller mould should ultimately have derived from a Tanagra similar to the much earlier girl in himation, No. 24. The three pieces illustrate the long-term changes which occur at the hands of coroplasts now removed from the Tanagra tradition. Nos. 29 and 30 have lost the organic qualities of the earlier little girl, although the right arms are still folded under the taut himation, itself now reduced to a single diagonal roll. The late figures are static and frontal; the faces are bland, the features cursory, the coiffure stylized in stiff, parallel strokes.

As in other parts of the Hellenistic world, the Tarantine coroplasts, even before the era of the Tanagras, composed their figurines from separate parts, the limbs either hand-modelled or moulded independently. The mould for the torso of the comic, padded actor, No. 31, is intact. Although it could have been designed to produce a matrix, a positive cast from which further moulds were formed, it probably served simply for the torso of a figure to which head and limbs could be attached in a variety of lively positions. Such figurines, portraying actors, dancers, acrobats, are frequent among Tarantine grave gifts from the late fourth century onward.

The beautifully modelled horsehead, No. 32, exemplifies the heights to which Tarantine coroplasts rose using the new, multiple-mould process. String marks assure us that the animal was formed in-the-round. The indented rim at the base of the neck would have helped to secure the head to a fully rounded body. Fine examples of such animals occur in terracotta reliefs and on vases, such as those from Canosa, from which leap entire quadriga teams.

Terracotta Ornament The use of fired clay architectural elements was introduced to the Greek world during the seventh century B.C., when even the greatest of public buildings were still constructed of wood and adobe brick. The purpose was, therefore, protective as well as ornamental. Again probably due to the scarcity of native stone, these functional terracottas continued in great profusion in Sicily and Magna Graecia after much of the rest of the Greek world had resorted to stone. The best known architectural terracottas from Taranto consist of long series of antefixes which were placed along roof-edges, in alternation with water-spouts, to cover the open end of the

lowest cover-tile. The earliest Tarantine specimens take the form of crude, Dedalic heads. The two most abundant series represent Artemis and Gorgoneia in progressively humanized versions; a horned head usually identified as Io is also common. No. 33 is an Artemis-antefix of the late fourth century, often called "Bendis". She wears a lion-skin cap, as she does in many Tarantine votive figurines. The clay of such architectural terracottas was heavier and well mixed with foreign matter for greater sturdiness. In spite of hard firing, the antefixes had to be replaced every decade or so. Since each replacement was designed to suit contemporary taste, examples of successive antefixes are valuable for tracing the stylistic evolution of other forms of terracotta sculpture.

The mould for the acanthus leaf, No. 34, could also have been used to produce architectural ornament, but it is more probable that the leaves were decoration for pottery such as the plastic lekythoi which the Tarantines imitated from Athenian originals. The winged youth in the relief of mould No. 35 resembles figures found on the same vases. Booted and holding a winnowing-basket, a *liknon*, the figure is similar to those sometimes identified as Mise, a late minor deity with ties to both Demeter and Dionysos.

The miniature altar, or *arula*, No. 36, was also manufactured from multiple moulds. The cornice and base were joined while still moist to the main body which had been moulded as a solid clay block. Thereafter, a core was hollowed out from the bottom to thin the fabric for better firing; even so, the clay is still heavy and reddish, a sign of low baking temperature. A duplicate of this *arula* was found at Metaponto. A single animal, lean and lithe, appears in low relief on each side. Some details of the manes, tails and shaggy pelt were cut by hand before the clay was fired. On adjacent sides a lion faces a corner around which lurks a griffin; a lioness is about to confront a long-horned, cloven-hoofed animal, all variants of an age-old motif.

Part of the charm of terracottas lies in the fact that very humble pieces occasionally bring to light nuggets of iconography no longer preserved in major works of art. The part-moulds for a relief, No. 37, a and b, form the head and torso of a small bull, still alive but about to be sacrificed, proof for a classical Greek prototype of a scene popular in Roman relief sculpture. The stout little legs are still erect, but the top of the head is twisted forward toward the viewer and secured to the ground by a rope knotted into a ring (now missing).

The glory of ornamental Tarantine terracottas was surely the tiny, well-rounded clay reliefs which were covered with pure gold foil and attached to bright-painted wooden sarcophagi. Four fragmentary figure-groups, Nos. 39–42, are remains of such gilded, hard-fired clay friezes which ran horizontally around the coffins. One of the two known fragments of moulds for making the reliefs is No. 38. The animal group, lion attacking bull, was formed in a single mould, removed when the clay had hardened, then trimmed and cut out with a sharp knife before firing. The quality of this carving determined the quality of the frieze figures almost as much as did the original modeling. Traces of paint and remains of gold on the actual appliqué hint at the brilliant spectacle presented by the finished sarcophagi. Two of Dionysos' maenads, No. 39, lounge under palms, all gilded, on a hummock which retains a fleck of green paint. One woman holds a thyrsos, the noise-maker made of dried ivy wound around a fennel stalk, the second a tympanon. Smudges of paint on the back of this appliqué give us the color of the casket: bright pink. The little one-eyed warrior, the Arimasp who slashes at a gold-guarding griffin, No. 40, retains bits of brown and scarlet on his Persian costume and his boots. His pelta, the light shield, was brown and gilded, and a Gorgon-head surrounded by light scrollwork was drawn on it in thin black lines. Much of the gold remains with which both the bull and griffin, Nos. 41 and 42, were covered.

The appliquéés were made in Taranto in the second half of the fourth century, perhaps in the workshop of a single, talented coroplast. The lively, flowing combat groups, high fashion for decorative art of the period, are enhanced by the precision with which minute details of the figures were rendered.

Perspective Thus, the Tarantine moulds and reliefs in the collection in the Getty Museum offer an outline of the coroplastic art of the ancient city. Competent and even skilled artisans were at work during every phase of the Greek period of the ancient city's existence, constantly reviving their craft when it faltered at the hands of less careful men in the course of mass-production. A long tradition of technical conservatism can be followed, especially in the votive terracottas made by the old, one-mould process from the archaic to the Hellenistic periods. In many of these same votives, however, particularly in the moulds which were not remodelled by subsequent hands, a close relationship to the best of Tarantine sculpture can be

detected. By the fourth century, parallel to more traditional coroplastic forms, we find preserved in clay the evidence that the finest of contemporary classical art was known and appreciated among the Tarantines. The fact that superb small sculptures were created in terracotta from the mid-fourth-century into the third reflects a generally high level of public taste. By far our most detailed information as to the piety of the Tarantine Greeks is furnished from their myriad votive images. These extensive terracotta remains, in their great variety and high quality, afford us at least a glimpse of the visual richness of the material world of the people of Taranto.

SUGGESTED READING

Helga Herdejürgen, *Die tarentinischen Terrakotten des 6. bis 4. Jahrhunderts v. Chr. im Antikenmuseum Basel* (1971)

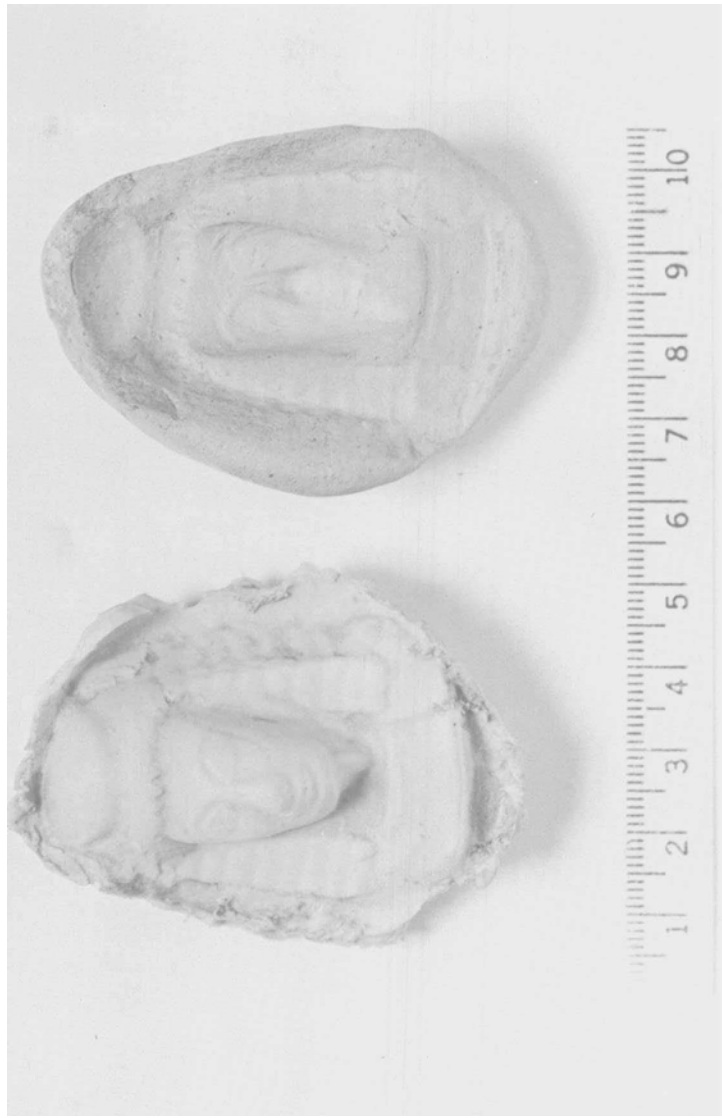
R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities British Museum I* (1954)

P. Wuilleumier, *Tarente des origines à la conquête romaine* (1939)

PLATES

Dimensions: of moulds = height of unfired clay cast
 of ancient casts = maximum preserved height

In the following plates, those objects whose inventory numbers are preceded by an L are on anonymous loan to the Museum. All others whose numbers begin with 74 and 75 are generous donations to the Museum from the same collection as the loans.



1 Late Daedalic female bust, cast and mould. H: 5.3 cm. 75.AD.42



2 Archaic banqueter, cast and mould. H: 7.4 cm. 75.AD.43



3 Early classical banqueter, cast and mould. H: 15.2 cm. L74.AD.25



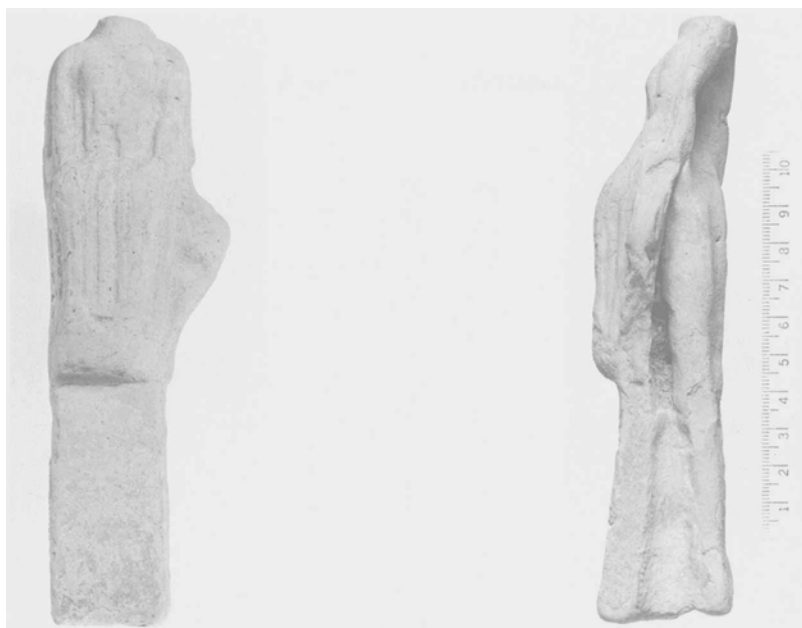
4 Figurine (fragment), bearded male banqueter. H: 17.2 cm. 75.AD.37



5 Female from banqueter group, cast and mould. H: 18.4 cm. L74.AD.32



6 Female and child from banquet group, cast and mould. H: 16.2 cm. 74.AD.54



7 Figurine (fragment), woman from banquet group. H: 16.0 cm. 75.AD.36



8 Female in veiled polos (fragment), cast and mould. H: 9.0 cm. 73.AD.10



9 Banqueting silenoi, cast and mould. H: 11.1 cm. 74.AD.59



10 Figurine, late banqueting group. H: 9.0 cm. 71.AD.311



11 Dioskouroi relief plaque (fragment), cast and mould. H: 13.1 cm. 75 AD.45



12 Female with torch, cast and mould. H: 17.3 cm. 74.AD.53



13 Female with torch, cast and mould. H: 17.8 cm. 75.AD.44



14 Seated nude female, cast and mould. H: 13.2 cm. 74.AD.56

At right:

15 Squatting silenoi, cast and front-mould. H: 12.2 cm. L74.AD.18

16 Squatting silenoi, cast and back-mould. H: 6.4 cm. L74.AD.14





17 Funerary head, cast and front-mould. H: 22.8 cm. 71.AD.363



18 Foot for monumental figure, cast and part-mould. Length: 11.5 cm. L74.AD.35



19 Female wearing *stephane*, cast and mould. H: 10.0 cm. L74.AD.22



20 Fine female figurine (fragment), cast and front-mould. H: 7.0 cm. L74.AD.17



21 Tanagra-type female (fragment), cast and back-mould. H: 6.8 cm. 73.AD.10



22 Herakles, back-mould and cast. H: 13.2 cm. L74.AD.33



23 Girl in chiton, cast and front-mould. H: 11.8 cm. 74.AD.60



24 Girl in himation, cast and front-mould. H: 9.8 cm. L74.AD.38



25 Standing boy, cast and front-mould. H: 8.9 cm. 74.AD.55



26 Standing boy, cast and back-mould. H: 7.9 cm. L74.AD.41



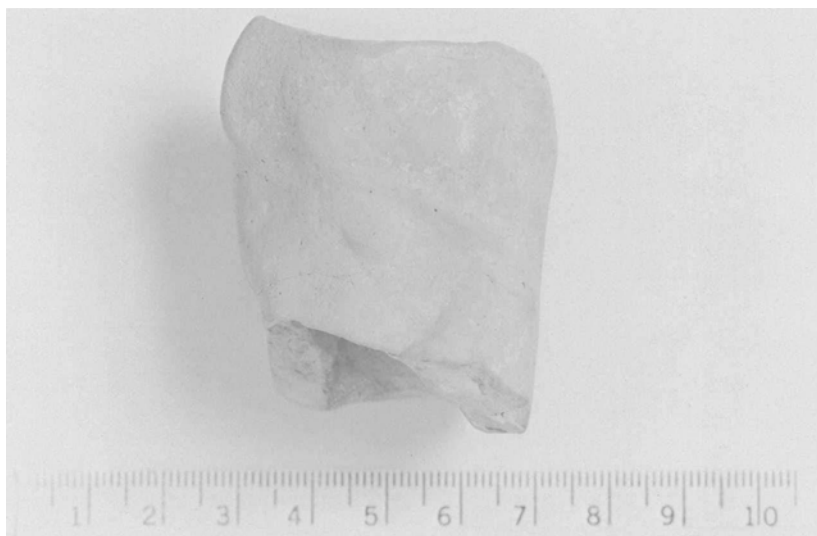
27 Seated boy with puppy, cast and front-mould. H: 8.3 cm. L74.AD.21



29 Tiny female bust, cast and mould. H: 4.9 cm. 73.AD.10



28 Young woman with phiale, cast and front-mould. H: 12.1 cm. 74.AD.57



30 Female figurine (fragment), from cast in same series as No. 29. H: 5.4 cm. 73.AD.10



31 Torso for padded dancer, cast and front-mould. H: 5.2 cm. L74.AD.15



32 Horse-head, cast and part-mould. H: 7.4 cm. 74.A.D.58



33 Antefix. H: 17,5 cm. 71.AD.364



34 Acanthus leaf, cast and mould. H: 9.2 cm. L74.AD.12



35 Winged daimon holding *liknon*, cast and mould. H: 14.4 cm. 74.AD.61







37 Bull torso and head, casts and part-moulds. H: 3.9 cm.; H: 2.7 cm. 73.AD.10



38 Mould and modern cast for sarcophagus appliqué. H: 5.0 cm. 74.AD.62



39 Gilded appliqué; two maenads; H: 6.6 cm. 71.AD.222



40 Gilded appliqué; griffin. H: 7.0 cm. L75.AD.23



41 Gilded appliqué; bull. H: 5.8 cm. 71.AD.220



42 Gilded appliqué; Arimasp. H: 5.8 cm. 71.AD.221

